[Class C Families]

her services ranges anywhere from fifty cruzeiros to nothing but thanks, but with the understanding that when she is ill the family will help her, since she lives alone.

If a baptized child dies before it is seven years old, it is called an angel and goes straight to heaven, while if it dies before this age and is unbaptized, it is called a pagan and goes to limbo. The angel is carried through the streets in an open coffin, for everyone to see. The lid is put on the coffin after it is in the ground, whereupon all those in attendance scoop in some earth. The attitude toward the death of a child is one of mixed joy and sadness, and sometimes of joy only. If the mother and father wanted the child very badly, they feel sad; but otherwise the general attitude is that the child is better off dead, especially since he becomes an angel. The difference in the ringing of the church bells also shows this, for the ringing for a dead child is a short, almost joyous sound, while that for an adult is a long, sad tolling.

If it appears that a child is going to die after it has been born, an effort is made to have it baptized as soon as possible. But if it is healthy, it is baptized whenever the family can do so. The baptism includes a small party for the family and godparents. Formerly if a child died before it was baptized, its grave was sometimes baptized on the eve of São João by the woman who had been chosen to be its godmother. The family and godparents would go to the cemetery at midnight and gather around the grave, which the godmother sprinkled with water and baptized. This, however, is no longer done.

According to the parish records, 705 children were baptized in the county during 1950; 320 of those belonged to the community of Vila Recôncavo. The civil register, however, showed only 276 persons of all ages registered in the county for the same year. A child is seldom registered right after birth, or even at the time of baptism, but whenever the parents think of it. Sometimes a person must do it himself when, as an adult, he needs a registration certificate. The situation is changing gradually as life becomes more entangled in official red tape, and people are registering their children more frequently than they used to. Members of classes A and B are much more careful about this matter than are the lower classes.

According to law, the medical doctor must sign a death certificate before a permit to bury someone can be obtained, so the figures for deaths are more accurate than those for births. The civil register for the community of Vila Recôncavo

4: Pierson Z-4, 5 (1935-1937) 1967
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songs are ordinarily composed of simple sentences in the minor key, and the scale, which on importation from Africa is said to have consisted of only five intervals, now has seven.

Among the invocations sung to the various *orixás* is that given by a former *ogan* of the *candomblé* of Gantois:

[539]

Egbêji mori ô ri, okorin-kam
Orolu mori ô ri, okorin-kam
(Powerful One, I know thee as the first man)

Ôkum-kum biri-biri
Ajá lê mori ô korin-kam
(Even in the dark I can see thou art powerful)

A orêrê aiê, orixá loman,
Iá, ochê Egbêji orêrê, aiê
(In the whole world, nothing is hidden from the Great-One)[11]

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At the burial of a cult member the songs and musical instruments of the *candomblé* ceremonies are now seldom used as, it is said, they formerly were. But the casket is carried by *ogans*, and the *filhas*, in *bahiana* costume, accompany the procession. Since it is still believed that the *orixá* of the departed may at this time seek a new *cavalo*, no pregnant woman attends. "Possession," however, may and does occur. Thus, at the burial of an elderly Negro woman, a *filha* of Ogun from the *candomblé* of Engenho Velho, who had been "made" for thirty-three years and was widely known and respected for her knowledge of African ritual, two *filhas de santo* were "seized" as the procession wound its way up the steep ascent to Quinta dos Lazaros Cemetery, and another later as the crypt was being sealed. In each case "possession" began with light weeping which soon increased to loud sobbing, the individual meanwhile pressing her hands

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[11] Manoel Querino, *Costumes africanos no Brasil* (Rio, 1938), p. 108.